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CHARLES DEMUTH

OF LANCASTER

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CHARLES DEMUTH

CHARLES DEMUTH, 1883-1935

CHARLES DEMUTH

OF LANCASTER

SEPTEMBER 24—NOVEMBER 6, 1966

The Pennsylvania Historical and
Museum Commission

WILLIAM PENN MEMORIAL MUSEUM

Harrisburg, Pennsylvania

THE PENNSYLVANIA HISTORICAL
AND MUSEUM COMMISSION

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FOREWORD

This showing of the paintings and drawings of Charles Demuth is the first major comprehensive and definitive exhibition of his works to be held in the Commonwealth of Pennsylvania.

It is, indeed, a paradox that our great State has bestowed prideful honors on many of its distinguished native sons — statesmen, military men, educators, scientists, musicians, politicians and persons in varied fields of endeavor — but, to this day, has overlooked the achievements of one of its most accomplished artists.

This long-overdue honor to the outstanding talent of Charles Demuth will, we hope, in some measure compensate for past neglect of this great figure, this great artist who painted for art's sake. For years, that neglect provided a sad commentary on the climate of art appreciation in Pennsylvania, particularly since many other noted museums outside of the state have accorded Demuth the recognition he richly deserves.

Perhaps Pennsylvania's indifference in the past was because of — or even in spite of — the fact that Demuth's spirit of creativity was in no way conditioned by dependence upon that "affluent society" consisting largely of art buyers making their purchases on a status symbol basis.

True, Demuth himself was a paradoxical individual, and it is difficult to imagine him being overly concerned by this past apathy to his work. He had his crests and his valleys, both in his personal approach to life and in his creative compulsions.

But surely such idiosyncrasies are not unique; they are evidenced every day, among all of us, from the worker on the factory production line to the farmer tilling the soil.

Charles Demuth was an intensely perceptive observer of the contemporary American scene over a fairly long span of historically significant years. His brushes and pencils recorded not only what he saw, but more important, how he felt about what he saw.

The rich variety of his subject matter adds up to an impressive historical documentary that already has had considerable impact upon serious students of those transition decades, and most certainly will continue to grow in importance.

Furthermore, the fact that the art of Charles Demuth is included in almost every major public collection and many private collections provides even more valid proof of the worth of that art. It also is a tribute to the remarkable volume of his creative productivity.

There is no longer any doubt that this fine Pennsylvania artist is destined for even greater stature. It is time, now, for us of Pennsylvania to recognize him as a creative giant.

VINCENT R. ARTZ, Curator of Fine Arts
William Penn Memorial Museum

ACKNOWLEDGEMENTS

On behalf of the Chairman and members of the Pennsylvania Historical and Museum Commission, I wish to thank the museums, art galleries and private collectors whose generosity and cooperatian have made this exhibition possible.

A special acknowledgment is tendered to Herbert S. Levy, Esq., for making available his private popers, catalagues and notes that were mast helpful in the development of this tribute to Charles Demuth.

Similarly, aur appreciation must be extended to Miss Emily Edna Farnham, whose doctoral thesis on Demuth was invaluable in locating and identifying many of the works for this exhibition.

Additional thanks are given to Mrs. Edith Gregor Halpert, of New York City, for her multiple cantributions; and to Miss Emily Genauer, art critic for the New York *World Journal Tribune*, for the preparation of the text included in this catalogue.

DR. S. K. STEVENS, Executive Director
Pennsylvania Historicol and Museum Commission

In the galleries of the Metropolitan Museum of Art hung with those paintings the museum considers the gems of its vast twentieth-century American collections, is a large and handsome picture in reds, golds, grays and whites entitled *I Saw the Figure 5 in Gold.*

Among the visitors who come through the galleries in great number is a steady flow of eager, earnest art students whose reaction to the picture is almost immediate. This is, obviously, their kind of art. It is complex in its web-like design of crisp, stylized, clean-contoured shapes that include numbers, letters, signs, other importunate elements of the familiar urban scene, even to a red fire engine. It remains, nevertheless, cool and contained, painted with apparent detachment and asking no emotional involvement of the viewer. Its color is brilliant but so smoothly and flatly applied that brushmarks are almost invisible, and the result has an impersonal, machine-made look. It is a montage of the forms and symbols of urgency and crisis, yet somehow drained of both.

The picture fits, in most respects, a description of that new art now being loosely labeled as pop. It is not surprising, then, that visiting art students and young painters entering the Metropolitan's gallery generally head straight for it, some of them excitedly identifying it to each other as "an Indiana."

Only the picture was *not* painted by Robert Indiana, one of the better-known exponents of pop art. It was done by Charles Demuth in 1928, seven years before his death and the year Indiana was born. Many members of a new generation of art students know little more of Demuth than his name, if that—and for good reason. Sixteen years have passed since this artist, named in 1929 by the late Henry McBride, one of America's most prestigious critics, as belonging on any list of the country's six outstanding artists, was last seen in a large one-man retrospective exhibition. That was in 1950, when New York's Museum of Modern Art paid him this signal honor which, since its founding, it has offered to only a handful of no longer living American painters and sculptors.

What young visitors to the Metropolitan *think* they have spotted is one of a series of five frequently reproduced pictures painted by Indiana in homage to Demuth, and specifically to *I Saw the Figure 5 in Gold,* and incorporating many images and devices borrowed outright from it. So widely known and esteemed are these "homages" to Demuth, that one hangs in the White House, another is owned by the Whitney Museum of American Art in New York, and the remaining three are in important private collections.

Demuth, I think, would not be amused, although old-timers in the American art world remember him as possessing an ironic wit. No artist could be altogether pleased that a younger artist's honest tribute to his gifts and influence should win such renown as, in certain areas, to exceed his own.

There is, however, a kind of poetic justice here. Demuth, almost fifty years ago, had himself done a series of works which "interpreted" and paid homage to a predecessor artist, in this case the writer Henry James. And he too had so impressed his personality on the writing of James, especially through his illustrations of *The Turn of the Screw,* as, for a certain small but intense and highly responsive public, to overshadow the book. Thereafter James came through to that audience not as the master he was of ornate, yet strangely taut, lapidary, deeply reflective verbiage concealing implications too shocking for direct expression, but in the cursory, understated, slack yet enormously sensuous images created by Demuth. Somehow James took on, through Demuth, something of the character of German expressionism, as, in the brief period just before the end of World War I, that short-lived style had affected Demuth's own art.

Now simultaneously with the Museum of Modern Art's 1950 Demuth show, which included, as does the present event, his illustrations for Henry James, there opened in New York a play called *The Innocents,* an excellent dramatization by William Archibald of *The Turn of the Screw.* The timing of the two events was fortuitous but provocative. So familiar and powerful had Demuth's mysterious, foreboding illustrations become to me,

despite their pale color and quick, seemingly uncertain line, that I found it impossible to pick up the book without seeing them in my mind's eye. Partially, I must admit, because I wanted to liberate my imagination from Demuth's envisioning of the tale, I went to see the play, haping a new picturization of the familiar text would leave me free again to find my own images, arising directly from James.

Instead something curious happened. *The Innacents,* although it followed the book with admirable fidelity, illuminated Demuth for me more than it did James. In my review of the Museum of Modern Art exhibition (published in the New York *Herald Trib*une on March 12, 1950), I talked about the play as well as the exhibit, describing a scene in which a tortured governess, discussing the advisability of reporting to the master of the house her terrible suspicians of evil in her two small charges, despairingly asked of the housekeeper, "What should he be told. . . . It is a tale of — after all, I haven't seen anything. What if I have been imagining things?"

"What if, like the gaverness," I asked in my review, "we have *all* been imagining things? What can we actually see in Demuth's works in view of all the disturbingly sinister connotations pointed out in the catalogue preface? Would a sensitive person being introduced for the first time to Demuth's impeccable still-lifes see them as what they are here called, '*fleurs du mal,*' or his figure pieces as holding 'even more explicit suggestions of decadence, not to say evil'?"

It is an exchange—this one between new artists and the men of the past who have unique relevance for them—that sometimes serves to obscure each other's essential character, but can also bring to light unanticipated ambiguities and paradoxes. And while "there is folly," as Paul Valery pointed out in his study of Leonardo da Vinci, "in mistaking a paradox for a discovery," it is also possible for paradox to lead to discovery, and ambiguity to clarity.

For instance, several younger artists of reputation, queried on and acknowledging the considerable influence Demuth has had on them, say it stems chiefly from their admiration far his precise forms, carefully disciplined compositions, and fresh color, all coming as a highly welcome contrast to the explosive, subjective chaos of the abstract expressionist painters who so long dominated the international art scene. They also respond to his sharp identification with the world of visual reality, especially with the American urban scene. This, they hold, is a relief from the emptiness they claim to find in much of the new post-abstract expressionist painting now being called "minimal" or "hard-edge" art, those yards of canvas bisected by only a stripe or two, for example, or implanted with two asymmetric islands of color. Demuth, in comparison, they find both interesting and simple.

The fact of the matter is that Demuth was anything but "simple." Born in Lancaster, in the Pennsylvania Dutch country, he found himself in Paris (by way of Franklin and Marshall Academy in Lancaster and later Drexel Institute and The Pennsylvania Academy of the Fine Arts in Philadelphia) as early as 1904, when he was twenty-one. Paris at that time was a maelstrom of frenetic activity among young and dissident artists. It was to become more so in the years just after World War I, when Demuth returned for the second of three visits. Picasso, Braque and Juan Gris were spearheading the cubist experiments splintering form into geometric fragments projecting an object seen not from tradition's fixed perspective but from several points simultaneously. The Italian futurists were also importantly on the scene at the time, carrying the concept of simultaneous seeing from static to moving objects.

Several American painters were working in Europe during those years, among them John Marin, Lyonel Feininger, Arthur Dove, Marsden Hartley. Their ideas, their reactions to the cubists' and futurists' experiments, were heady stuff for young Demuth, with his provincial American background and his early training at the Pennsylvania Academy under men like Chase, Anschutz, Breckinridge and McCarter. On top of this he became a close

friend of Marcel Duchamp, whose *Nude Descending a Staircase* had already shocked Americans into attention at the famous Armory exhibition of 1913. It is also very possible that Demuth knew Matisse. There is little question, if one studies Demuth's drawing, that he was familiar with and greatly admired the revolutionary early work of the Frenchman, even as he responded to the art of Toulouse-Lautrec.

He was in touch with vanguard American and European artists not only on his visits to Paris but also at "291," the gallery (run at 291 Fifth Avenue, New York by the famous photographer Alfred Stieglitz) which was their American showcase in those early days. The result was inevitable. His own pictures were soon splintered into the fragments of the cubists, pierced by the "lines of force" devised by the futurists to indicate directional movement. The intersection of lines and flat planes remained an obsession with him for years. One sees it in the works called *Sailboats, Box of Tricks* and *Backdrop of East Lynne,* all dating from 1919; in *The Tower* and *Lancaster,* both done in 1920; and most memorably in the 1928 oil *I Saw the Figure 5 in Gold.*

These were hardly, then, the "simple" pictures, the carefully observed, detached images of the American scene which today's young artists apparently see in them. Yet study them carefully, and it will be seen that perhaps Demuth was in truth simpler than we have realized. For all his friendship and empathy with the sophisticated, cosmopolitan cubists, futurists and even dadaists (through Duchamp, who became a prime mover in their development after his fling with cubism), Demuth never did extract from them what was, in fact, the essense of their vision. He never truly adopted the cubist-futurists' intellectual, architectural approach to form, or the dadaists' social iconoclasm. Demuth's patterns of diagonal intersecting lines were less the framework supporting or even constituting an abstract composition than they were a proper corset, or perhaps a grid, superimposed on an essentially representational image. That image remained distinctly, uniquely and recognizably American, for all the fact that it is seen through a prism that filters out everything discordant, transforms grain elevators and factories into soaring, cylindrical symbols of our native optimism, and orders casual street scenes into patterns as neat as the shingles of a Colonial house bathed in a spectrum of sunlight.

Demuth, for all his identification with what used to be called "bohemian" circles in New York, Paris and even Provincetown, that colorful fishing village at the tip of Cape Cod's hook which cradled his close friend Eugene O'Neill, the Provincetown Players who later made theatrical history in New York, and many other figures in the then avant-garde world of theatre, art and letters, never lost touch with his home base, Lancaster.

He was born there November 3, 1883, died there October 5, 1935, and lies buried in the Lancaster Cemetery. He would leave Lancaster periodically for his trips to Paris, or to Provincetown, or for three or four days in New York. There he shared ideas with his friends, spent time with them in local saloons, like the Greenwich Village "Purple Pup" and "The Hell Hole," which is said to have served as model for the saloon in which O'Neill set his play *The Iceman Cometh.* But always, and generally quickly, he would return.

His family, according to records of the Lancaster County Historical Society, had arrived in 1736 in the town established by Germans from the Rhenish Palatinate. It is a matter of record that the family tobacco shop, still functioning at 116 East King Street, Lancaster, was in operation at that address in 1770. The shop still carries a sign carved in the eighteenth century by a member of the Demuth family, several of whom, over the years, were painters or wood carvers. His father, who died in 1911, was an amateur photographer.

It is not surprising that his family should have been in complete sympathy with Charles' desire to become an artist, especially since he had been slightly lame and in delicate health from his early youth. Trips to New York and Paris for work and study were readily financed, and the artist had no concerns over selling his pictures.

In Lancaster, clearly, Demuth found the security, support and sense of identification he

required, although to be sure, there are few indications that his very considerable position in the American art world was understood there in his own time. In a paper prepared for the Lancaster County Historical Society in 1948, a local writer who knew him well remarked, "Of course he did not have local appreciation, but one less modest would perhaps have enjoyed more local acclaim during his life."

Demuth didn't want acclaim from Lancaster. The feeling of belonging which he did need was evidently so strong and so important to him that because of it he was able to balance his two worlds, that of his friends, Duchamp, Gertrude Stein, Ezra Pound, William Carlos Williams (who wrote the poem that inspired *I Saw the Figure 5 in Gold*), Eugene O'Neill and the others, and that of his old house, his family, the scenes he had known from childhood, so they buttressed each other in his life and in his art.

And they did, literally. One of Demuth's most admired pictures, the cubist *The Tower* painted circa 1920, could be a view of the spire of the Evangelical Lutheran Church of the Holy Trinity, as he saw it from the back door of his home, looming over the supporting shingled roofs of the church and of neighboring houses. It is very close in its composition to a photographic view of the church made by his father, who died nine years before Charles painted the same scene. The painting is a tribute to his father, to his town, to the tradition in which he was born and grew up. But it is painted in the shimmering prismatic planes Demuth had absorbed from the cubists and futurists.

The living-room of his family's solid house (a friend once described it as "Quakerish"), was furnished with straight-backed, Victorian chairs and sofas. But they were upholstered in needlework stitched by Demuth's mother from his own cubist designs. Hung on the walls of this room looking out on an old-fashioned Victorian garden were such unlikely items as works by Man Ray, Duchamp, John Marin, but Henry McBride once remarked that both garden and pictures had the look "of always having been that way."

The ambiguities and paradoxes in Demuth's life and art are endless. If, as I have already suggested, today's pop artists admire him for his cool reserve rather than for his efforts to harness the devices of cubism and futurism to depicting the dynamism of industrial America, so his elegant late watercolors of flowers, crisp, light and transparent as certain watercolors of Cézanne, relate, at the same time, to American folk art, particularly to nineteenth-century flower paintings on velvet. In both are bold contrasts of dark and light areas, sharply defined spaces and masses that relate to the plane-constructions of Cézanne, but also to the limitations of the velvet-painting technique. In them are combined great delicacy and sophistication of execution and a curiously puritanical precision.

Demuth's watercolors of vaudeville artists and acrobats present their own ambiguities. They indicate his debt to Toulouse-Lautrec, for instance, especially by way of the French master's circus scenes. But they swing out from a central compositional core in constructions that have no parallel in European or American twentieth-century art and bring to mind, rather, the pictorial organization, the swinging linear rhythms, the arched and elongated figures, the foreshortening, the postures, the cave or balloon or womb-like spatial masses in which shapes that appear to float are yet anchored to a flat plane, all found in the mannerist paintings of Titian, Tintoretto and El Greco.

But the most puzzling, paradoxical works of all remain Demuth's illustrations, not only for James's *The Turn of the Screw*, but also for his *The Beast in the Jungle* and for Zola's *Nana* and *L'Assammair*. These are the watercolors which are counted by some critics his greatest works, at the same time they are read as morbid, perverse and decadent, qualities found the more meaningful since the selection of texts Demuth chose to illustrate was his own, not that of a publisher with publication in mind.

If these are the "real" Demuth, how then do they relate to the sun-drenched, rain-clean compositions of Colonial Lancaster-cum-cubism, or the glistening flower-pieces bright as

the illustrations on seed packets? Which was reality for the frail and lame artist, the avant-garde worlds of Paris and New York in which he moved so comfortably, the Greenwich Village saloon in which, one night, he sat with O'Neill and other friends while one of their company, already roaring drunk, quietly took enough heroin to kill himself? Or was it Lancaster and home, the Quaker parlor, the family tobacco shop, the view of Holy Trinity from his window?

In our time's cult of personalities, psychological analysis of an artist by means of his work undeniably holds absorbing interest. It is, however, not only dangerous but, possibly, beside the point. Even Freud, who tried it in his celebrated study of da Vinci, came a cropper. Art historians have taken sly pleasure in demonstrating how the conclusions drawn by Freud from certain formal devices and iconographical details were based on altogether false assumptions and actual errors. Certainly any work of art bears the mark of its maker's personality, as, in fact, does a sample of his handwriting. But to assume that it is a mirror to his conduct or his character can be misleading. The ambiguity of any first-rate work of art may be one aspect of its quality.

I come back, then, to my early question. What if we have all been imagining things? What can we actually see of disturbingly sinister connotations? "We," of course, are all the critics and art lovers who have read in Demuth's illustrations and in the profoundly sexual nature of the texts he chose, the reflection of something deeply disquieting in himself. And my answer must be that *I* can see little. The still-lifes may indeed be *fleurs du mal,* but they are also delicate, marvelously executed flower pieces. The figure studies of daring acrobats may indeed relate to the agonized dreams of an artist himself physically handicapped, but they are also witty, satiric, superbly composed sketches notable for their expertly handled baroque configuration. The glistening late architectural subjects may mark the rebellion of an esthete against an industrialized society, but I think of them as handsomely painted essentially decorative pieces by an artist who took hard and brutal industrial forms and transformed them into pictures of great buoyancy and fastidiousness.

In view of these conflicting views, in view of conflicting reports on Demuth himself (he was an elegant, witty, serene, intellectual, deeply serious artist, say some who remember him; he was a difficult, truculent snob, say others, who claim they knew him equally well), it would surely be wiser to avoid attempts at psychological interpretation of his work, and confine oneself to what can be seen. It was Demuth himself who protested that "paintings must be looked at, and looked at, and looked at—they (I think the good ones) like it. They must be understood, and that's not the word, either, through the eyes."

The question remains—can one never turn aside from these plaguing questions?—if he felt paintings must be looked at, why didn't he want his illustrations for *The Turn of the Screw* to be seen? Perhaps it was because of something Henry James himself wrote, in the preface to *The Golden Bowl.* Illustrations, he said, had no more place beside text than "flesh and fish . . . served on the same platter." To one as sensitive, as modest as Demuth, the mere suggestion that his sketches might be fish cluttering up the James platter would be enough to discourage him from making public his private creative responses to those of someone else. It is one more difference, this intense love of privacy, between the pop artists and their newly acknowledged and highly respected ancestor, Charles Demuth . . . . .

EMILY GENAUER
Art Critic, New York *World Journal Tribune*

CATALOGUE

OF THE EXHIBITION

1. **PORTRAIT OF C.H.B. DEMUTH BY HIMSELF.** 1907. Oil on canvas, 26″ x 18″. Unsigned. Lender: Mrs. Margaret Lestz, Lancaster, Pennsylvania.

2. **FATHER DEMUTH.** c. 1907. Watercolor, 7½″ x 6″. Unsigned. Lender: Mr. and Mrs. Nelson Goodman.

3. **PORTRAIT OF HELEN HENDERSON.** c. 1906-07. Lithograph, 9½″ x 7½″. Unsigned. Lender: The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania.

4. **REVUE IN PARIS.** c. 1907. Watercolor, 10½″ x 8″ Unsigned. Lender: Joseph H. Hirshhorn Collection, New York, New York.

5. **SEATED GIRL.** c. 1908. Watercolor, 12″ x 9″. Unsigned. Lender: Mr. and Mrs. Nelson Goodman.

6. **BOXER.** c. 1911. Crayon, 7¼″ x 7½″. Unsigned. Lender: Joseph H. Hirshhorn Collection, New York, New York.

7. **PARIS, THE NIGHT BEFORE CHRISTMAS.** 1912. Ink and wash, 10½″ x 7¼″. Unsigned; dated l.l.: 1912. Lender: Edwin C. Wilson, Washington, D. C.

8. **SEATED NUDE.** 1912. Watercolor and pencil, 12½″ x 9¾″. Signed and dated l.l.: C. Demuth 1912. Lender: Joseph H. Hirshhorn Collection, New York, New York.

9. **WOMAN WITH PARROTS.** 1912. Watercolor, 9″ x 5½″. Signed and dated l.l.: C. D. 1912. Lender: The Downtown Gallery, New York, New York.

10. **MARINE: SAILBOATS.** 1912. Watercolor, 4½″ x 6″. Signed l.l.: C. D. Lender: Irving Drutman, New York, New York.

11. **MORNING.** c. 1913. Watercolor, 9¾″ x 14″. Signed l.l.: C. Demuth. Lender: The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania.

12. **BEACH SCENE.** c. 1912-15. Watercolor, 9¾″ x 13⅝″. Unsigned. Lender: Mr. and Mrs. Herbert S. Levy, Lancaster, Pennsylvania.

13. **MT. GILBOA #5.** c. 1912-15. Watercolor, 10″ x 14″. Unsigned. Lender: Joseph H. Hirshhorn Collection, New York, New York.

14. **PENNSYLVANIA #2.** c. 1912-15. Watercolor, 10″ x 14″. Signed l.l.: C. Demuth. Lender: Gerald S. Lestz, Lancaster, Pennsylvania.

15. **THE BAY.** c. 1914-15. Watercolor, 10″ x 13¾″. Signed vertically in l.l.: C. Demuth. Lender: The Toledo Museum of Art, Toledo, Ohio. Museum Purchase, 1938.

16. **THE DRINKERS.** 1915. Watercolor, 10¾″ x 8¼″. Signed and dated l.l.: C. Demuth 1915. Lender: The Columbus Gallery of Fine Arts, Columbus, Ohio. Ferdinand Howald Collection.

17. **DUNES.** 1915. Watercolor, 11⅜″ x 16 1/16″. Signed and dated l.l.: C. Demuth 1915. Lender: The Columbus Gallery of Fine Arts, Columbus, Ohio. Ferdinand Howald Collection.

18. **FLOWER PIECE.** 1915. Watercolor, 18″ x 11⅝″. Signed l.r.: Demuth. Lender: Williams College Museum of Art, Williamstown, Massachusetts.

19. **FLOWERS.** 1915. Watercolor, 8″ x 10½″. Signed and dated l.l.: C. Demuth 1915. Lender: Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

20. **LEAVES AND BERRIES.** c. 1915. Watercolor, 11″ x 8½″. Signed l.l.: C. Demuth. Lender: The Detroit Institute of Arts, Detroit, Michigan.

21. **STRAWFLOWERS.** c. 1915. Watercolor, 10⅝″ x 8¼″. Signed l.l.: C. Demuth. Lender: Mrs. Robert M. Benjamin, New York, New York.

22. **ORCHESTRA CONDUCTOR #2.** c. 1915. Pencil, 10½" x 7". Unsigned. Lender: Gerald S. Lestz, Lancaster, Pennsylvania.

23. **SCENE AFTER GEORGES STABS HIMSELF WITH THE SCISSORS** (Illustration No. 8 for Zola's *Nana*). 1915-16. Watercolor, 7⅞" x 11¾". Unsigned. Lender: Museum of Fine Arts, Boston, Massachusetts

24. **BATHERS.** c. 1915-16. Watercolor, 11" x 8½". Signed l.l.: C. Demuth. Lender: Mr. and Mrs. Nelson Goodman.

25. **TWO FIGURES.** c. 1916. Watercolor, 9" x 12". Signed l.l.: C. Demuth. Lender: The Butler Institute of American Art, Youngstown, Ohio.

26. **PICNIC.** c. 1916. Watercolor, 7¾" x 12¾". Signed l.l.: C. Demuth. Lender: Kraushaar Galleries, New York, New York.

27. **ACROBATS.** 1916. Watercolor, 10¼" x 7¾". Signed and dated l.l.: C. Demuth 1916. Lender: New Britain Museum of American Art, New Britain, Connecticut.

28. Sketch for **BICYCLE ACT—VAUDEVILLE 1916.** c. 1916. Pencil, 11" x 8½". Unsigned. Lender: Mr. and Mrs. Nelson Goodman.

29. **BICYCLE ACT—VAUDEVILLE 1916.** 1916. Watercolor, 10⅜" x 7⅞". Signed and dated l.l.: C. Demuth 1916. Lender: The Baltimore Museum of Art, Baltimore, Maryland. Edward Joseph Gallagher III Memorial Collection.

30. **MAN IN BLAZER.** c. 1916. Watercolor, 10¾" x 8¼". Unsigned. Lender: Mrs. Elizabeth Bliss Parkinson, New York, New York.

31. **ILLUSTRATION FOR ZOLA'S "L'ASSOMMOIR".** 1916. Watercolor, 8" x 10½". Signed and dated l.l.: C. Demuth 1916. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. A. E. Gallatin Collection.

32. **IN THE GYMNASIUM.** 1916. Watercolor, 10¾" x 8". Signed and dated l.l.: C. Demuth 1916. Lender: Fogg Art Museum, Harvard University, Cambridge, Massachusetts.

33. **TREE TRUNKS 1916.** 1916. Watercolor, 13½" x 10". Signed and dated: C. Demuth 1916. Lender: Mr. and Mrs. Herbert S. Levy, Lancaster, Pennsylvania.

34. **TREES #1.** 1916. Watercolor, 8⅜" x 10⅞" Signed and dated l.l.: C. Demuth 1916. Lender: Irving Drutman, New York, New York.

35. **SQUASHES AND ZINNIAS.** c. 1916. Tempera, 8" x 10". Unsigned. Lender: The Downtown Gallery, New York, New York.

36. **IRISES.** 1916. Watercolor, 13" x 8". Signed and dated c. base: C. Demuth 1916. Lender: The Cleveland Museum of Art, Cleveland, Ohio. Norman O. Stone and Ella A. Stone Memorial Fund.

37. **BEACH SCENE.** 1916. Watercolor, 7¾" x 9¹⁵⁄₁₆". Signed and dated l.l.: C. Demuth 1916. Lender: Irving Drutman, New York, New York.

38. **BATHERS.** 1916. Watercolor, 7½" x 9½". Signed l.l.: C. Demuth. Lender: Joseph H. Hirshhorn Collection, New York, New York.

39. **MALE IN BATH HOUSE.** 1916. Watercolor and pencil, 12¾" x 8". Signed l.l.: C. Demuth; dated on r.: 1916. Lender: Irving Drutman, New York, New York.

40. **TURKISH BATH.** 1916. Watercolor, 7¾" x 11". Signed and dated l.l.: C. Demuth 1916. Lender: Mr. and Mrs. Nelson Goodman.

41. **MAN ON DOCK.** 1916. Watercolor, 8" x 10½". Signed and dated l.l.: C. Demuth 1916. Lender: The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania.

In Vaudeville: Bicycle Rider. 1919. The Carcaran Gallery of Art, Washington, D. C. Francis Biddle Collection.

Tomatoes, Peppers and Zinnias. c. 1925. The Newark Museum, Newark, New Jersey.

Red Poppies. 1929. Mrs. Edith Gregor Holpert, New York, New York.

42. **SCENE WITH AMERICAN FLAG.** c. 1916. Watercolor, 8½″ x 11″. Signed l.l.: C. Demuth. Lender: Mr. and Mrs. Nelson Goodman.

43. **THE NUT, PRE-VOLSTEAD DAYS.** 1916. Watercolor, 10⁹⁄₁₆″ x 7¹³⁄₁₆″. Signed and dated l.l.: C. Demuth 1916. Lender: The Columbus Gallery of Fine Arts, Columbus, Ohio. Ferdinand Howald Collection.

44. **THE SHINE.** 1916. Watercolor and pencil, 7¾″ x 10¼″. Signed and dated l.l.: C. Demuth 1916. Lender: The Museum of Modern Art, New York, New York. Gift of James W. Barney.

45. **CIRCUS.** 1917. Watercolor, 8″ x 17″. Signed and dated near c.: C. Demuth 1917. Lender: Joseph H. Hirshhorn Collection, New York, New York.

46. **FISH SERIES (7).** 1917. Watercolor, 6⁷⁄₁₆″ x 8¹⁄₁₆″. Signed and dated l.l.: C. Demuth 1917. Lender: The Art Institute of Chicago, Chicago, Illinois.

47. **BERMUDA.** 1917. Watercolor, 9¾″ x 15″. Signed and dated l.l.: C. Demuth 1917. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. Louise and Walter Arensberg Collection.

48. **THE MONUMENT, BERMUDA.** 1917. Watercolor, 14″ x 10″. Signed and dated l.l.: C. Demuth 1917. Lender: The Phillips Collection, Washington, D. C.

49. **BERMUDA: TREES.** c. 1917. Watercolor, 10″ x 14″. Unsigned. Lender: Gerald S. Lestz, Lancaster, Pennsylvania.

50. **TREES AND BARNS (BERMUDA).** 1917. Watercolor, 9½″ x 13½″. Signed and dated l.l.: C. Demuth 1917. Lender: Williams College Museum of Art, Williamstown, Massachusetts.

51. **THE PURPLE PUP.** c. 1917. Watercolor, 8″ x 10⁷⁄₁₆″. Signed l.l.: C. Demuth. Lender: Museum of Fine Arts, Boston, Massachusetts.

52. **EIGHT O'CLOCK—MORNING #2.** 1917. Watercolor, 7⅞″ x 10³⁄₁₆″. Signed and dated l.l.: C. Demuth 1917. Lender: Wadsworth Atheneum, Hartford, Connecticut.

53. **EIGHT O'CLOCK—EVENING.** 1917. Watercolor, 8″ x 10⅜″. Signed and dated c. base: C. Demuth 1917. Lender: Wadsworth Atheneum, Hartford, Connecticut.

54. **ACROBATS.** c. 1918. Pencil, 12½″ x 8″. Unsigned. Lender: Henry P. McIlhenny, Philadelphia, Pennsylvania.

55. **CYCLAMEN.** 1918. Watercolor, 13⅞″ x 9¾″. Signed and dated l.l.: C. Demuth 1918. Lender: Mr. and Mrs. Phillip A. Bruno, New York, New York.

56. **DANCING SAILORS.** 1918. Watercolor and pencil, 7⅞″ x 9⅞″. Signed and dated l.l.: C. Demuth 1918. Lender: The Museum of Modern Art, New York, New York. Abby Aldrich Rockefeller Fund.

57. **EARLY HOUSES, PROVINCETOWN.** 1918. Watercolor and pencil, 14″ x 10″. Signed and dated l.l.: C. Demuth 1918. Lender: The Museum of Modern Art, New York, New York. Gift of Philip L. Goodwin.

58. **ERDGEIST** (Illustration for Wedekind's *Erdgeist*). c. 1918. Watercolor, 9½″ x 13″. Unsigned. Lender: The Downtown Gallery, New York, New York.

59. **FISH SERIES (6).** 1918. Watercolor and pencil, 8″ x 10″. Signed and dated l.l.: C. Demuth 1918. Lender: The Art Institute of Chicago, Chicago, Illinois.

60. **IN VAUDEVILLE.** 1918. Watercolor, 7¾″ x 11″. Signed and dated l.l.: C. Demuth 1918. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. A. E. Gallatin Collection.

Morning. c. 1913. Lender: The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania.

61. **IN VAUDEVILLE: ACROBATS.** 1918. Watercolor, 11″ x 8½″. Signed and dated l.l.: C. Demuth 1918. Lender: Mrs. Edith Gregor Halpert, New York, New York.

62. **IN VAUDEVILLE: DANCER WITH CHORUS.** 1918. Watercolor, 12¾″ x 8″ Signed and dated l.l.: C. Demuth 1918. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. A. E. Gallatin Collection.

63. **THE GOVERNESS FIRST SEES THE GHOST OF PETER QUINT** (Illustration No. 2 for James's *The Turn of the Screw*). 1918. Watercolor, 8″ x 10⅜″. Signed and dated l.l.: C. Demuth 1918. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. Gift of Frank and Alice Osborn.

64. **FLORA AND THE GOVERNESS** (Illustration No. 3 for James's *The Turn of the Screw*). c. 1918. Watercolor, 8″ x 10⅜″. Signed l.l.: C. Demuth. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. Gift of Frank and Alice Osborn.

65. **THE GOVERNESS, MRS. GROSE, AND THE CHILDREN.** (Illustration No. 4 for James's *The Turn of the Screw*). c. 1918. Watercolor, 8″ x 10⅜″. Signed l.l.: C. Demuth. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. Gift of Frank and Alice Osborn.

66. **MILES AND THE GOVERNESS** (Illustration No. 5 for James's *The Turn of the Screw*). 1918. Watercolor, 8″ x 10¾″. Signed and dated l.l.: C. Demuth 1918. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. Gift of Frank and Alice Osborn.

67. **LADY SLIPPERS.** 1918. Watercolor, 18″ x 12″. Unsigned. Lender: Munson-Williams-Proctor Institute, Utica, New York.

68. **RED CHIMNEYS.** 1918. Watercolor, 9¾″ x 13¾″. Signed and dated l.l.: C. Demuth 1918. Lender: The Phillips Collection, Washington, D. C.

69. **ROOF TOPS.** 1918. Watercolor, 9½″ x 13½″. Unsigned. Lender: Mr. and Mrs. Meyer P. Potamkin, Philadelphia, Pennsylvania.

70. **ZINNIAS.** 1918. Watercolor, 18″ x 15″. Unsigned. Lender: Mr. and Mrs. Phillip A. Bruno, New York, New York.

71. **STILL LIFE.** 1919. Tempera, 11½″ x 13½″. Signed and dated l.l.: C. Demuth 1919. Lender: Kraushaar Galleries, New York, New York.

72. **TREE FORMS NO. 3.** c. 1919. Watercolor, 14″ x 10″. Unsigned. Lender: The Art Institute of Chicago, Chicago, Illinois.

73. **BACKDROP OF EAST LYNNE.** 1919. Tempera on cardboard, 19⅞″ x 15⅞″. Signed and dated l.l.: C. Demuth 1919. Lender: The University of Nebraska Art Galleries, Lincoln, Nebraska. F. M. Hall Collection.

74. **BOX OF TRICKS.** 1919. Tempera on board, 19½″ x 15¼″. Signed and dated l.l.: C. Demuth 1919. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania.

75. **IN VAUDEVILLE: BICYCLE RIDER.** 1919. Watercolor, 12½″ x 10½″. Signed and dated l.r.: C. Demuth 1919. Lender: The Corcoran Gallery of Art, Washington, D. C. Francis Biddle Collection.

76. **IN VAUDEVILLE: COLUMBIA.** 1919. Watercolor, 11 15/16″ x 8″. Signed and dated l.l.: C. Demuth 1919. Lender: The Columbus Gallery of Fine Arts, Columbus, Ohio. Ferdinand Howald Collection.

77. **AT "THE GOLDEN SWAN" SOMETIMES CALLED "HELL HOLE".** 1919. Watercolor, 8¼″ x 10¾″. Signed and dated c. base: C. Demuth 1919. Lender: Anonymous.

78. **SAILBOATS.** 1919. Tempera, 15⅜″ x 19⅜″. Signed and dated l.l.: C. Demuth 1919. Lender: Santa Barbara Museum of Art, Santa Barbara, California.

Above: **Leaves and Berries.** c. 1915. The Detroit Institute of Arts, Detroit, Michigan.

Opposite: **The Monument, Bermuda.** 1917. The Phillips Collection, Washington, D. C.

The Revelation Comes to Moy Bartram in Her Drowing-room (Illustrotion No. 2 for Henry James's *The Beast in the Jungle*). 1919. Philadelphia Museum of Art, Philadelphia, Pennsylvania. Gift of Frank and Alice Osborn.

79. **THE BOAT RIDE FROM SORRENTO** (Illustration No. 1 for James's *The Beast in the Jungle*). 1919. Watercolor, 8″ x 10″. Signed and dated l.l.: C. D. 1919. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. Gift of Frank and Alice Osborn.

80. **THE REVELATION COMES TO MAY BARTRAM IN HER DRAWING ROOM** (Illustration No. 2 for James's *The Beast in the Jungle*). 1919. Watercolor, 8″ x 10″ Signed and dated l.l.: C. D. 1919. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. Gift of Frank and Alice Osborn.

81. **MARCHER RECEIVES HIS REVELATION AT MAY BARTRAM'S TOMB** (Illustration No. 3 for James's *The Beast in the Jungle*). 1919. Watercolor, 8″ x 10″. Signed and dated l.l.: C. Demuth 1919. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. Gift of Frank and Alice Osborn.

82. **LANCASTER.** 1920. Tempera and pencil on paper, 23⅜″ x 19½″. Signed and dated l.l.: C. Demuth 1920. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. Louise and Walter Arensberg Collection.

83. **THE TOWER.** c. 1920. Tempera on pasteboard, 23½″ x 19⅞″. Unsigned. Lender: The Columbus Gallery of Fine Arts, Columbus, Ohio. Ferdinand Howald Collection.

84. **AUCASSIN AND NICOLETTE.** 1921. Oil on canvas, 23⅜″ x 19⅜″. Signed and dated on reverse: C. Demuth 1921. Lender: The Columbus Gallery of Fine Arts, Columbus, Ohio. Ferdinand Howald Collection.

85. **CYCLAMEN.** c. 1921. Watercolor, 13⅞″ x 11¹³⁄₁₆″. Signed l.r.: C. Demuth. Lender: Munson-Williams-Proctor Institute, Utica, New York.

86. **INCENSE OF A NEW CHURCH.** 1921. Oil on canvas, 25½″ x 19¹³⁄₁₆″. Signed and dated on reverse: C. Demuth 1921. Lender: The Columbus Gallery of Fine Arts, Columbus, Ohio. Ferdinand Howald Collection.

87. **LANCASTER.** 1921. Tempera on paper board, 19″ x 15½″. Signed and dated l.l.: C. Demuth 1921. Lender: Albright-Knox Art Gallery, Buffalo, New York.

88. **PAQUEBOT PARIS.** 1921. Oil on canvas, 24½″ x 19⅞″. Unsigned. Lender: The Columbus Gallery of Fine Arts, Columbus, Ohio. Ferdinand Howald Collection.

89. **RUE DU SINGE QUI PECHE.** 1921. Tempera on composition board, 21″ x 16¼″. Signed and dated l.r.: C. D. 1921. Lender: Bernard Heineman, Jr., New York, New York.

90. **ZINNIAS.** 1921. Watercolor, 11⅞″ x 18″. Signed and dated l.r.: C. Demuth 1921. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. A. E. Gallatin Collection.

91. **STILL LIFE #2.** 1922. Watercolor, 9⅝″ x 12⅝″. Signed and dated l.r.: C. Demuth 1922. Lender: The Columbus Gallery of Fine Arts, Columbus, Ohio. Ferdinand Howald Collection.

92. **YELLOW CALLA LILY LEAVES.** 1922. Watercolor, 19⅞″ x 13⅞″. Signed and dated r.c.: Charles Demuth '22. Lender: Yale University Art Gallery, New Haven, Connecticut. Gift of Philip L. Goodwin, B. A. 1907.

93. **STILL LIFE WITH GERANIUM.** c. 1923. Gouache, 16″ x 12″. Unsigned. Lender: The Downtown Gallery, New York, New York.

94. **AMARYLLIS.** c. 1923. Watercolor, 17½″ 11¾″. Unsigned. Lender: The Cleveland Museum of Art, Cleveland, Ohio. Hinman B. Hurlbut Collection.

The Tower. c. 1920. The Columbus Gallery of Fine Arts, Columbus, Ohio. Ferdinond Howald Collection.

Poster Portrait: Georgia O'Keeffe. 1924. Yale University Library, New Haven, Connecticut. Gift of Georgia O'Keeffe for the Stieglitz Archive in the Yale Collection of American Literature.

Eggplant and Pears. 1925. Museum of Fine Arts, Boston, Massachusetts.

95. **PEACHES.** 1923. Watercolor, 11½″ x 17½″. Signed and dated l.l.: C. Demuth 1923. Lender: Philadelphia Museum of Art, Philadelphia, Pennsylvania. A. E. Gallatin Collection.

96. **GLADIOLAS.** c. 1923-25. Watercolor, 20″ x 13″. Unsigned. Lender: The Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania.

97. **MME. DELAUNOIS.** 1924. Watercolor, 11″ x 8½″. Signed and dated l.l.: Demuth 1924. Lender: The Downtown Gallery, New York, New York.

98. **NOSEGAY.** c. 1924. Watercolor, 18″ x 11″ Unsigned. Lender: Kraushaar Galleries, New York, New York.

99. **STILL LIFE: DAISIES AND TOMATOES.** c. 1924. Watercolor, 13″ x 11½″. Unsigned. Lender: Mr. and Mrs. Meyer P. Potamkin, Philadelphia, Pennsylvania.

100. **POSTER PORTRAIT: ARTHUR DOVE.** c. 1924. Oil on board, 20″ x 23½″. Unsigned. Lender: Yale University Library, New Haven, Connecticut. Gift of Georgia O'Keeffe for the Stieglitz Archive in the Yale Collection of American Literature.

101. **POSTER PORTRAIT: GEORGIA O'KEEFFE** 1924. Oil on board, 20½″ x 16½″. Unsigned. Lender: Yale University Library, New Haven, Connecticut. Gift of Georgia O'Keeffe for the Stieglitz Archive in the Yale Collection of American Literature.

102. **POSTER PORTRAIT: CHARLES DUNCAN.** c. 1925. Oil on board, 20½″ x 24¼″. Unsigned. Lender: Yale University Library, New Haven, Connecticut. Gift of Georgia O'Keeffe for the Stieglitz Archive in the Yale Collection of American Literature.

103. **POSTER PORTRAIT: JOHN MARIN.** c. 1925. Oil on board, 26¾″ x 33″. Unsigned. Lender: Yale University Library, New Haven, Connecticut. Gift of Georgia O'Keeffe for the Stieglitz Archive in the Yale Collection of American Literature.

104. **BOWL OF ORANGES.** 1925. Watercolor, 13 7/16″ x 19 3/16″. Signed and dated near c.: C. Demuth 1925. Lender: The Columbus Gallery of Fine Arts, Columbus, Ohio. Ferdinand Howald Collection.

105. **DAISIES.** 1925. Watercolor, 12″ x 15″. Signed and dated lower c.: C. Demuth 1925; and l.l.: C. D. 1925. Lender: New Britain Museum of American Art, New Britain, Connecticut.

106. **EGGPLANT AND GREEN PEPPER.** 1925. Watercolor, 17⅞″ x 11⅞″. Unsigned. Lender: City Art Museum of Saint Louis, Saint Louis, Missouri. Eliza McMillan Fund.

107. **EGGPLANT AND PEARS.** 1925. Watercolor, 13⅝″ x 19 9/16″. Signed and dated l.c.: C. Demuth 1925. Lender: Museum of Fine Arts, Boston, Massachusetts.

108. **FRUIT AND DAISIES.** c. 1925. Watercolor, 12″ x 18″. Unsigned. Lender: Fogg Art Museum, Harvard University, Cambridge, Massachusetts.

109. **FRUIT AND SUNFLOWERS.** c. 1925. Watercolor, 17⅞″ x 11⅝″. Unsigned. Lender: Fogg Art Museum, Harvard University, Cambridge, Massachusetts.

110. **GLADIOLI.** c. 1925. Watercolor and pencil, 18″ x 12″. Unsigned. Lender: The Downtown Gallery, New York, New York.

111. **GLADIOLI AND RED NAPKIN.** 1925. Watercolor, 17⅝″ x 11¾″. Signed and dated l.l.: C. Demuth 1925. Lender: Santa Barbara Museum of Art, Santa Barbara, California.

Buildings Abstraction—Lancaster, 1931. 1931. The Detroit Institute of Arts, Detroit, Michigan.

Sketch for **Buildings Abstraction—Lancaster, 1931.** c. 1930-31. Anonymous.

112. **LILY.** 1925. Watercolor, 22⅞″ x 17″. Signed and dated l.l.: C. Demuth 1925. Lender: Fogg Art Museum, Harvard University, Cambridge, Massachusetts.

113. **PLUMS.** 1925. Watercolor, 17¾″ x 11¾″. Signed and dated diagonally in l.r.: C. Demuth 1925. Lender: Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts.

114. **TOMATOES, PEPPERS AND ZINNIAS.** c. 1925. Watercolor, 17⅝″ x 11½″. Unsigned. Lender: The Newark Museum, Newark, New Jersey.

115. **ZINNIAS AND DAISIES.** 1925. Watercolor, 17½″ x 11⅝″. Signed and dated vertically in r.c.: C. Demuth 1925. Lender: Museum of Fine Arts, Boston, Massachusetts.

116. **CARROTS AND APPLES.** 1926. Watercolor, 13⅝″ x 19⅝″. Signed and dated near c.: C. Demuth 1926. Lender: George Hopper Fitch, New York, New York.

117. **POPPIES.** 1926. Watercolor, 20″ x 14″. Signed and dated l.l.: C. Demuth '26. Lender: Santa Barbara Museum of Art, Santa Barbara, California.

118. **ROSES.** 1926. Watercolor, 11⅞″ x 17¾″. Signed and dated lower c.: C. Demuth 1926. Lender: Museum of Fine Arts, Boston, Massachusetts.

119. **STILL LIFE: APPLES AND PEARS.** 1926. Watercolor, 13¾″ x 19¾″. Signed and dated l.r.: C. Demuth '26. Lender: Yale University Art Gallery, New Haven, Connecticut. Bequest of Mrs. Kate L. Brewster.

120. **EGGPLANT.** c. 1927. Watercolor, 12″ x 18″. Unsigned. Lender: The Phillips Collection, Washington, D. C.

121. **POSTER PORTRAIT: LONGHI ON BROADWAY** (Hommage to Eugene O'Neill), 1927. Oil on composition board, 34″ x 27″. Signed l.l.: C. D. Lender: William H. Lane Foundation, Leominster, Massachusetts.

Pink Lilies and Butterflies. 1928. Mrs. John Wintersteen, President, Philadelphia Museum of Art, Philadelphia, Pennsylvania.

122. **THEATRE POSTER.** c. 1927. Tempera on board, 25½″ x 21″. Unsigned. Lender: The Downtown Gallery, New York, New York.

123. **FLOWERS.** 1928. Watercolor, 18″ x 12″. Signed and dated l.l.: C. Demuth 1928. Lender: Canajoharie Library and Art Gallery, Canajoharie, New York.

124. **PINK LILIES AND BUTTERFLIES.** 1928. Watercolor, 11″ x 17″. Unsigned. Lender: Mrs. John Wintersteen, President, Philadelphia Museum of Art, Philadelphia, Pennsylvania.

125. **POSTER PORTRAIT: LOVE, LOVE, LOVE** (Hommage to Gertrude Stein). c. 1928. Oil, 19½″ x 23″. Unsigned. Lender: The Downtown Gallery, New York, New York.

126. **APPLES AND PEARS.** c. 1929. Watercolor, 9⅞″ x 13⅝″. Unsigned. Lender: Mrs. Robert M. Benjamin, New York, New York.

127. **CALLA LILIES.** 1929. Watercolor, 13¾″ x 19¾″. Signed and dated lower c.: C. Demuth 1929. Lender: Williams College Museum of Art, Williamstown, Massachusetts.

128. **CORN AND PEACHES.** 1929. Watercolor and pencil, 13¾″ x 19¾″. Unsigned. Lender: The Museum of Modern Art, New York, New York. Gift of Abby Aldrich Rockefeller.

129. **GREEN PEARS.** 1929. Watercolor, 13½″ x 19½″. Signed and dated lower c.: C. Demuth '29. Lender: Yale University Art Gallery, New Haven, Connecticut. Philip L. Goodwin Collection.

130. **KISS ME OVER THE FENCE.** 1929. Watercolor, 11⅝″ x 17½″. Signed and dated l.r.: C. Demuth '29. Lender: Bernard Heineman, Jr., New York, New York.

131. **RED POPPIES.** 1929. Watercolor, 14″ x 20″. Signed and dated l.r.: 1929 C. Demuth. Lender: Mrs. Edith Gregor Halpert, New York, New York.

132. **SQUASHES #2.** 1929. Watercolor, 11½″ x 17½″. Signed and dated l.r.: C. Demuth '29. Lender: Henry P. McIlhenny, Philadelphia, Pennsylvania.

133. **STILL LIFE: PEARS.** c. 1929. Watercolor, 10″ x 14″. Unsigned. Lender: Bernard Heineman, Jr., New York, New York.

134. **APPLES.** 1930. Watercolor, 11¾″ x 18″. Unsigned. Lender: The University of Nebraska Art Galleries, Lincoln, Nebraska. F. M. Hall Collection.

135. Sketch for **BUILDINGS ABSTRACTION—LANCASTER 1931.** c. 1930-31. Pencil, 8¼″ x 6⅜″. Unsigned. Lender: Anonymous.

136. **BUILDINGS ABSTRACTION—LANCASTER 1931.** 1931. Oil on canvas, 27⅞″ x 23⅝″. Unsigned. Lender: The Detroit Institute of Arts, Detroit, Michigan.

137. **CHIMNEY AND WATER TOWER.** 1931. Oil on composition board, 30″ x 23⅞″. Signed and dated l.r.: C. D. '31. Lender: National Gallery of Art, Washington, D. C. Alfred Stieglitz Collection, 1949.

138. **ON "THAT" STREET.** 1932. Gouache and watercolor, 11″ x 9⅞″. Signed and dated l.l.: C. Demuth '32. Lender: The Art Institute of Chicago, Chicago, Illinois.

139. **"AFTER ALL . . ."** 1933. Oil on composition board, 36″ x 30″. Signed and dated u.r.: C. Demuth 1933. Lender: Norton Gallery and School of Art, West Palm Beach, Florida.

140. **FOUR FIGURES ON BEACH.** 1934. Pencil, 8½″ x 11″. Unsigned. Lender: Mr. and Mrs. Nelson Goodman.

141. **BEACH STUDY #3.** 1934. Watercolor, 8½" x 11". Signed and dated l.l.: Demuth '34. Lender: Hopkins Center Art Galleries, Dartmouth College, Hanover, New Hampshire. Gift of Abby Aldrich Rockefeller.

142. **PINK DRESS, PROVINCETOWN.** 1934. Watercolor and pencil, 8" x 10½". Signed and dated l.l.: C. Demuth '34. Lender: Museum of Fine Arts, Springfield, Massachusetts.

143. **ABSTRACTION 1921: JAZZ.** Undated. Oil on canvas, 19⅞" x 16". Unsigned. Lender: Mr. and Mrs. Herbert S. Levy, Lancaster, Pennsylvania.

144. **THE BAY.** Undated. Watercolor, 9⅞" x 13⅞". Signed l.r.: C. Demuth. Lender: Mr. and Mrs. Herbert S. Levy, Lancaster, Pennsylvania.

145. **HEAD OF A WOMAN.** Undated. Ink, 5¾" x 4". Unsigned. Lender: Fogg Art Museum, Harvard University, Cambridge, Massachusetts.

146. **FLOWERS.** Undated. Watercolor, 8½" x 11". Signed l.l.: C. Demuth. Lender: Mr. and Mrs. Meyer P. Potamkin, Philadelphia, Pennsylvania.

147. **LANDSCAPE WITH TREE.** Undated. Watercolor, 9¾" x 13⅝". Signed l.l.: C. Demuth. Lender: The Baltimore Museum of Art, Baltimore, Maryland. Charlotte G. Paul Bequest Fund.

148. **MALE FIGURE.** Undated. Watercolor and pencil, 12" x 9". Unsigned. Lender: Gerald S. Lestz, Lancaster, Pennsylvania.

149. **RECLINING FEMALE FIGURE.** Undated. Watercolor, 10" x 12". Unsigned. Lender: Gerald S. Lestz, Lancaster, Penns.ylvania

150. **TWO DRAWINGS: WOMAN WITH UMBRELLA AND SINGLE FIGURE.** Undated. Pencil, 11" x 9". Unsigned. Lender: Gerald S. Lestz, Lancaster, Pennsylvania.

151. **WHITE ROSES.** Undated. Watercolor, 13½" x 9½". Unsigned. Lender: Mr. and Mrs. Herbert S. Levy, Lancaster, Pennsylvania.